

Formal Functions in Menuets by Mozart, Part 7: Contemporaries and Successors, 1780-1828

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Abstract:

This final essay in the Mozart series charts formal functions (after Caplin) in named menuets written by other composers during the last ten years of Mozart's life, 1780-1791, and by three composers active in Vienna thereafter, through the death of Schubert (1828). The repertoire includes menuets by Carl and Anton Stamitz, Franz Joseph Haydn, Luigi Boccherini, Giovanni Viotti, and Adalbert Gyrowetz, and several others. The three later composers are Beethoven, Hummel, and Schubert. Concluding comments return to questions of musical form theory.

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Introduction

1.1. Mozart series, parts 1 - 6

I recently published the following essays on the Texas Scholar Works platform:

1. *Formal Functions in Menuets by Mozart, Part 1: Orchestral Works and Independent Sets*: [link](#)
2. *Formal Functions in Menuets by Mozart, Part 2: Sonatas and Chamber Music*: [link](#).
3. *Formal Functions in Menuets by Mozart, Part 3: A Comparison with Johann Christian Bach*: [link](#).
4. *Formal Functions in Menuets by Mozart, Part 4: Older Contemporaries, to 1770*: [link](#).
5. *Formal Functions in Menuets by Mozart, Part 5: More to Theoretical Issues*: [link](#).
6. *Formal Functions in Menuets by Mozart, Part 6: Contemporaries, 1771-1780*: [link](#).

1.2. This essay (part 7)

The chronological sequence is completed in this essay, which is broken into two sections: the period of the last decade of Mozart's life, 1780-1791, and the succeeding generation, or 1795-1828 (year of Beethoven's first published dance collection and year of Schubert's death, respectively). The method is the same as in preceding parts: analyze the first strains of named menuets in a variety of compositions and collections. As before, the files were acquired opportunistically, almost all from IMSLP, but with a view to covering a range of composers, well-known and nowadays less well-known, and also collections and compilations intended for pedagogical, social dance, or other performance use.

In previous essays of this Mozart series, I have provided thorough, if by no means always 100% exhaustive, documentation in the form of score excerpts, some of them annotated. In this essay, the section for 1780-1791 will be sharply abbreviated, largely because little changes from the previous decades in terms of the mix and proportion of theme types. (Information on theme types is available in [Table 1](#).) On the other hand, since the generation of Beethoven, Hummel, and Schubert is the chronological endpoint of this project and of course the composers are very well known, for them I have decided to provide much the same level of documentation as in earlier essays in this series. (Information on theme types is available in [Table 2](#).) A certain breadth of repertoire coverage is assured in that all three—not just Schubert—wrote and published music for social dance use, as well as including “art” menuets in their concert or salon works. In Beethoven's case, I have restricted the work to early dance collections and a few early sonatas. For Hummel, I have included the several sets of dances for the Apollo Saal but only one concert work. For Schubert, I have tried to include all named menuets, whether they are independent pieces or gathered in collections, to which I

have added a few early symphonies and quartets.

After about 1790, everything changes for menuet history, as by this time a trend that had started no later than the early 1780s—earlier in Mozart—comes to dominate, and named menuets often sound very little like traditional menuets and much more like what became known as German dances (deutsche Tänze) or like Ländler (as Meredith Little notes, Ländler figures were also incorporated into the menuet around this time; “Menuet,” §1).¹ As Litschauer & Deutsch note, “in Vienna the menuet was danced till the beginning of the nineteenth century, after which it was displaced by the ever more popular German dance and Ländler” (1997, 31),² although as late as 1830 dance instructors and critics continued to extol the menuet’s virtues for ceremony (processionals) and grace or aristocratic good taste (in contradistinction to the middle-class contredanse or waltz) (36-37).

It should also be noted that the traditional practice instituted at the court of Louis XIV was that “the minuet was danced by one couple at a time while the rest of the company watched and appraised their accomplishment” (Little, “Menuet,” §1). Not long after the King’s death this practice changed, so that more than one couple—later in the century quite a few more—usually danced at once, after which the whole assembly went to the floor for contredanses. It was presumably a similar practice that prevailed in the most elevated public balls in the Apollo Saal, a huge multi-roomed complex that could easily handle more than 1000 celebrants at a time, and for which Hummel wrote his collections, which begin with a series of menuets, then proceed to a series of Deutsche.

In salons and private homes, it was common to do the menuet as a group dance by no later than the 1770s—that is to say again that the lines between the traditional menuet and the contredanse and the waltzing dances was beginning to blur under the pressure of the practices of dancers (as opposed to the *Diktat* of instructors, theorists, and the most formal social settings). On this topic, but mainly with reference to the waltz, I wrote the following in a post to my blog [Dance and Dance Music, 1650-1850](#):

The confusion of menuet, Ländler, and Deutscher Tanz [German dance] was at its highest in the first quarter of the 19th century. The dances were still easily distinguishable but the musics for them were not. The music of menuet and German dance had begun to intersect substantively in the 1780s at the latest, as we know from the symphonies and chamber music of Haydn, Mozart, and their contemporaries. In the trios of their menuet movements—especially with Mozart—the distinctive figures of the violinistic

¹ By the same token, Ländler figures began to be incorporated into the contredanse in the 1760s. The *contredanse allemande* then found its way back to Vienna around 1770.

² Elsewhere Litschauer notes that the menuet was danced at the beginning of formal balls in Vienna into the early nineteenth century, but was often criticized for its “boring pitter-patter” (Litschauer 1989, IX).

Ländler were also sometimes heard, though these can be hard to distinguish from a general pastoral affect.

After 1800, things became much worse, a key figure demonstrating that change being Schubert, who is known to have used the label Ländler, Deutscher Tanz, or Walzer in different copies of the same piece. (Publishers were no help in this regard, either.) Walzer was the generic later 18th century term for "turning dances," which included both Ländler and Deutscher Tanz even though their steps, figures, and tempi were quite different. As things stood around 1815, the music of the Ländler was usually quieter and slower than the Deutscher Tanz and preserved more of the traditional figures, where the Deutscher Tanz usually still sounded like the hybrid type of the 1780s. Only in the 1830s, when the tempo of dances generally sped up did the distinction largely disappear and pieces were almost always called Walzer.

The uses of the menuet for social dance had essentially disappeared by the time of the Congress of Vienna in 1815—a conference as famous for its waltzing as for its political decisions—and the menuet's longstanding practical uses for compositional and performance pedagogy quickly declined as well. Litschauer & Deutsch do observe that, since "the functionality of Schubert's menuets appears entirely uncertain, one can [perhaps better understand them] serving primarily as 'compositional sketches'" (1997, 32).³ Another way to say this is that Schubert may very well have assumed from the beginning that his model was the "art menuet" rather than the "dance menuet."⁴

To this point, Litschauer & Deutsch relate a reminiscence of Schubert's friend Josef von Spaun.⁵ Here we find a great deal of sentiment about art, but none about utility for dance:

In 1812 [at the age of 15], Schubert composed 12 menuets and trios, which were of exceptional beauty. He was very pleased with them. He entrusted them to me, the first time he ever allowed a score out of his hands. I showed the pieces to knowledgeable musicians and all found them extraordinary. Schubert then

³ The same has been said, though not convincingly, about Schubert's waltzes. For more information, see my essay *Dance and Dancing in Schubert's Vienna*: [link](#).

⁴ Tilden Russell asserts the distinction between "dance menuet" and "art menuet"—and their divergent trajectories after 1750 especially—as foundational to an understanding of the history of menuet and scherzo in instrumental music after 1780 (1983, iii, 3).

⁵ The accounts in Spaun's reminiscences, published during the romanticizing period of the "Schubert craze" in the 1860s, are of varying reliability, but this one does fit with other acquaintances' descriptions of Schubert's personality.

lent the manuscript to various people, and it disappeared from sight—no one could recall who was the last to have it. Schubert was very upset about this; indeed, he was so annoyed that he refused to rewrite them; he kept delaying the work so long that eventually he forgot about it. (quoted in Litschauer & Deutsch 1997, 32; my translation)

Despite all these changes, the reader will note that the number and balance of theme types changes little for the “successor” generation. For the decade 1780-1791, Table 1 shows 34 periods, 26 sentences, 39 galant themes, and 6 presentation + consequent themes. For Beethoven, Hummel, and Schubert—in Table 2—the numbers are 69 periods, 55 sentences, 53 galant themes, and 20 presentation + consequent themes. For further discussion and comparison of the various tables in this Mozart series, see §§4.1 and 4.2 below.

TABLE 1**Legend:**

Period, sentence, galant, and pres-cons are 8-bar themes

Galant = Caplin's antecedent + continuation

Pres-cons = presentation + consequent

10, 12, or 14-bar galant = antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The 10 to 14-bar periods are listed here but are not included in the tallies.

10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The rare 10-14-bar presentation + consequent themes are listed here but are not included in the tallies.

16 bar theme = 16-bar periods and sentences without distinction. Themes or form sections of greater length (17-24 bars) are included and named in this column; but they do not figure in the tallies for the running totals. This is consistent with my method of counting Mozart's minuets in the essays of Parts 1 & 2.

Note: For all composers except Haydn, see [Sources List](#) for links to scores.

Composer (or title), composition	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14-bar galant	10, 12, or 14-bar sentence	16 bar theme
Haydn, quartets 1780s, op. 50 to op. 64	5	3	7	4	6; 2 10-bar periods; 2 12-bar periods; 1 14-bar period	3	1
Haydn, symphonies 1780s, nos. 74-96	12	2	6	0	2; 3 12-bar periods; 2 14-bar periods	2; 14-bar p+c	1; 18-bar sentence; 20-bar period
Noferi, dances (see sources list)	1	0	0	0	2		

Composer (or title), composition	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14-bar galant	10, 12, or 14-bar sentence	16 bar theme
Boccherini, keyboard trios; string trios	2	3	5	0	2	0	2
Pleyel, sonatas and quartets	3	0	3	2	10-bar period		
A. Stamitz, 6 flute duos, op.3	0	1	1	0	3		1
C. Stamitz, 6 duets, op. 27	1	2	3	0			
Pleyel, 12 menuets	8	3	6	0		1	
Cordeiro da Silva, 12 minuets	0	4	0	0	1; 2 14-bar periods	1	4
Kirnberger, Recueil . . .	0	1	0	0	12-bar period		
Viotti, violin sonatas, op. 4	0	0	0	0	1		
Gyrowetz, quartets; symphonies	2	5	7	0	2	0	2; 20-bar sentence
Bréval, 6 sonatas for cello and bass, op. 12	0	0	0	0			2
Pleyel, 18 pieces for harpsichord	0	2	1	0			
Grand totals, <i>n</i> = 144	34	26	39	6	19	7	13

Sources list for Table 1 (except Haydn)

Ignaz Pleyel (1757-1831), sonatas and quartets, c. 1780-1784.

Six violin sonatas (arrangements of other works): [http://imslp.org/wiki/6_Violin_Sonatas_\(Pleyel%2C_Ignaz\)](http://imslp.org/wiki/6_Violin_Sonatas_(Pleyel%2C_Ignaz)).

Six string quartets, B. 301-306 [http://imslp.org/wiki/6_String_Quartets%2C_B.301-306_\(Pleyel%2C_Ignaz\)](http://imslp.org/wiki/6_String_Quartets%2C_B.301-306_(Pleyel%2C_Ignaz))

Giovan Battista Noferi (c. 1730-1782), The celebrated Dances performed by Messrs. Vestris &c. at the King's Theatre in the Hay Market, 1781. London: James Blundell.

[http://imslp.org/wiki/The_Celebrated_Dances_Performed_at_the_King's_Theatre_\(Noferi%2C_Giovan_Battista\)](http://imslp.org/wiki/The_Celebrated_Dances_Performed_at_the_King's_Theatre_(Noferi%2C_Giovan_Battista))

Luigi Boccherini, keyboard sonatas; trios.

Six Keyboard Trios, G. 143-148. [http://imslp.org/wiki/6_Keyboard_Trios%2C_G.143-148_\(Boccherini%2C_Luigi\)](http://imslp.org/wiki/6_Keyboard_Trios%2C_G.143-148_(Boccherini%2C_Luigi))

Six String Trios, G. 101-106 [http://imslp.org/wiki/6_String_Trios%2C_G.101-106_\(Op.34\)__\(Boccherini%2C_Luigi\)](http://imslp.org/wiki/6_String_Trios%2C_G.101-106_(Op.34)__(Boccherini%2C_Luigi))

Anton Stamitz, 6 duos for flute, op. 3 (1782)

[http://imslp.org/wiki/6_Flute_Duos%2C_Op.3_\(Stamitz%2C_Anton\)](http://imslp.org/wiki/6_Flute_Duos%2C_Op.3_(Stamitz%2C_Anton))

Carl Stamitz, 6 duets for flutes or violins, op. 27 (1785)

[http://imslp.org/wiki/6_Duos,_Op.27_\(Stamitz,_Carl_Philipp\)](http://imslp.org/wiki/6_Duos,_Op.27_(Stamitz,_Carl_Philipp))

Ignaz Pleyel, 12 minuets (1787), B. 203-214

[http://imslp.org/wiki/12_Minuets%2C_B.203-214_\(Pleyel%2C_Ignaz\)](http://imslp.org/wiki/12_Minuets%2C_B.203-214_(Pleyel%2C_Ignaz))

João Cordeiro da Silva (1735- c.1808), 12 Minuets (1788?)

[http://imslp.org/wiki/12_Minuets_\(Silva%2C_João_Cordeiro_da\)](http://imslp.org/wiki/12_Minuets_(Silva%2C_João_Cordeiro_da))

Johann Philipp Kirnberger (1721-1783), Recueil d'airs de danses caractéristiques, Part I. Berlin: Jean Julien Hummel, 1788

[Link to Kirnberger main page](#) (link to the Recueil page is bad)

Giovanni Battista Viotti (1755-1824). Violin sonatas (c. 1788)

[http://imslp.org/wiki/6_Violin_Sonatas%2C_W.5.1-6_\(Viotti%2C_Giovanni_Battista\)](http://imslp.org/wiki/6_Violin_Sonatas%2C_W.5.1-6_(Viotti%2C_Giovanni_Battista))

Adalbert Gyrowetz [Vojtěch Matyáš Jírovec] (1763-1850), quartets and symphonies (1789)

Three Symphonies Op. 13: [http://imslp.org/wiki/3_Symphonies%2C_Op.13_\(Gyrowetz%2C_Adalbert\)](http://imslp.org/wiki/3_Symphonies%2C_Op.13_(Gyrowetz%2C_Adalbert))

Six string quartets, op. 2: [http://imslp.org/wiki/6_String_Quartets%2C_Op.2_\(Gyrowetz%2C_Adalbert\)](http://imslp.org/wiki/6_String_Quartets%2C_Op.2_(Gyrowetz%2C_Adalbert))

Two wind serenades, op. 3: [http://imslp.org/wiki/2_Serenades%2C_Op.3_\(Gyrowetz%2C_Adalbert\)](http://imslp.org/wiki/2_Serenades%2C_Op.3_(Gyrowetz%2C_Adalbert))

Symphony, op. 6n1: [http://imslp.org/wiki/Symphony_in_C_major%2C_IAG.51_\(Gyrowetz%2C_Adalbert\)](http://imslp.org/wiki/Symphony_in_C_major%2C_IAG.51_(Gyrowetz%2C_Adalbert))

Three Symphonies, op. 9: [http://imslp.org/wiki/3_Symphonies%2C_Op.9_\(Gyrowetz%2C_Adalbert\)](http://imslp.org/wiki/3_Symphonies%2C_Op.9_(Gyrowetz%2C_Adalbert))

Jean-Baptiste Bréval, six sonatas for cello and bass, op. 12 (1790)

[http://imslp.org/wiki/6_Cello_Sonatas,_Op.12_\(Bréval,_Jean-Baptiste\)](http://imslp.org/wiki/6_Cello_Sonatas,_Op.12_(Bréval,_Jean-Baptiste))

Ignaz Pleyel, 18 pieces for harpsichord (1791)

[http://imslp.org/wiki/18_Pieces_for_Keyboard,_B.6524_\(Pleyel,_Ignaz\)](http://imslp.org/wiki/18_Pieces_for_Keyboard,_B.6524_(Pleyel,_Ignaz))

TABLE 2**Legend:**

Period, sentence, galant, and pres-cons are 8-bar themes

Galant = Caplin's antecedent + continuation

Pres-cons = presentation + consequent

10, 12, or 14-bar galant = antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The 10 to 14-bar periods are listed here but are not included in the tallies.

10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The rare 10-14-bar presentation + consequent themes are listed here but are not included in the tallies.

16 bar theme = 16-bar periods and sentences without distinction. Themes or form sections of greater length (17-24 bars) are included and named in this column; but they do not figure in the tallies for the running totals. This is consistent with my method of counting Mozart's minuets in the essays of Parts 1 & 2.

Composer (or title), composition	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14 - bar galant	10, 12, or 14-bar sentence	16 bar theme
Beethoven, 12 menuets, WoO7; n = 24	5	7	10	2			
Beethoven, 6 menuets, WoO10; n = 12	4	6	1	0			
Beethoven, 11 Mödlinger Tänze, WoO17; n = 10	7	1	2	0			
Beethoven, Piano sonatas; Trios op. 1n3 and op. 9n2; n = 12	3	0	1	0	1; 2 12-bar periods; 14-bar period		4
<i>Totals for Beethoven; n = 54</i>	<i>19</i>	<i>14</i>	<i>14</i>	<i>2</i>	<i>1</i>		<i>4</i>
Hummel, 12 Minuetten und Trios, op. 24; n = 27	6	4	11	2			1

Composer (or title), composition	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14 - bar galant	10, 12, or 14-bar sentence	16 bar theme
Hummel, Tänze für den Apollo-Saal, opp. 27, 31, 39, 45; n = 61	14	22	14	7		1	3
Hummel, Violin Sonata, op. 64; n = 2	0	1	0	0			1
<i>Totals for Hummel; n = 87</i>	<i>20</i>	<i>27</i>	<i>25</i>	<i>9</i>		<i>1</i>	<i>5</i>
Schubert, 20 minuets, D41; n = 40	16	8	8	7	12 bar p+c	0	0
Schubert, Minuets, D86, 89, 334-336, 380, 600; n = 29	10	5	6	2			2
Schubert, Symphonies ns. 3-5; n = 6	2	0	0	0	14-bar period	14-bar p + c	1; 26-bar section
Schubert, Trio and two quartets; n = 7	2	1	0	0	2 12-bar periods; 20-bar period		1
<i>Totals for Schubert; n = 71</i>	<i>30</i>	<i>14</i>	<i>14</i>	<i>9</i>	<i>0</i>	<i>0</i>	<i>4</i>
<i>Grand total, n = 212</i>	<i>69</i>	<i>55</i>	<i>53</i>	<i>20</i>	<i>1</i>	<i>1</i>	<i>13</i>

2. Contemporaries, 1780-1791: Menuets by various composers or found in published or manuscript collections

For information on the theme types in these menuets, see [Table 1](#).

1780--1790: Franz Joseph Haydn (1732-1809), string quartets to op. 64 (1790), symphonies no. 74 (1780-81) to (1791) (selections)

Note: The symphonies I examined do not include nos. 76-81 and 88; public domain scores were not available.

Quartets, op. 50

Op50n4menuet. A sentence exploiting fully the common device of building the continuation out of the material of bars 3 or 4.

Menuetto. Poco Allegretto



Op50n5menuet. A textbook galant theme showing strong textural and dynamic differentiation in addition to the melodic contrasts.

galant theme
Menuetto Allegretto

continuation (developmental)

The musical score is presented in two systems. The first system contains the 'galant theme' and the beginning of the 'continuation (developmental)'. The second system continues the 'continuation (developmental)' section. The score is written for piano, with a treble and bass clef. The key signature has two flats (B-flat major). The time signature is 3/4. The galant theme is marked 'p' (piano) and the continuation is marked 'f' (forte). The score includes dynamic markings like 'p', 'f', and 'mf'.

Op50n5trio

14-bar period, as 6 + 8

Trio

The image displays a musical score for a Trio section, consisting of two systems of five staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system is marked with a repeat sign and a first ending bracket. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system continues the musical piece without a repeat sign.

Dynamic markings: *f*, *fz*, *p*

Quartets, op. 64

op64n1menuet

Menuetto
Allegretto ma non troppo **period**

antecedent **consequent**

Op64n4menuet. Haydn writes fewer of these “abcd” themes than does Mozart.⁶

Menuetto
Allegretto **galant theme**

⁶ In a few instances in earlier essays, I erroneously referred to the “abcd” theme as “6 + 2.” The latter expression refers to presentation + consequent themes where the three statements of the basic idea are (usually) in sequence and therefore the effect is that of a six-bar group + caence.

Op64n5menuet. I assign mirror themes—where phrase 3 is the same as or is a variant of phrase 2—to the galant theme.

Menuetto. Allegretto mirror theme

The musical score for the Menuetto, Allegretto, mirror theme, is presented in a four-staff format. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'sf'. The piece is 16 measures long and concludes with a repeat sign.

Symphonies

74_menuet in Eb_pi_1780. Mirroring within the first phrase is more difficult to deal with. Bars 1 & 3 are certainly different from one another, justifying b.i. & c.i., but the mirroring dulls the effect of contrast.

Allegro galant theme

The musical score for the Allegro, galant theme, is presented in a two-staff format. The key signature is E-flat major (three flats) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f'. The piece is 16 measures long and concludes with a repeat sign.

83_menuet in G_pl. In distinguishing 16-bar themes from 8-bar themes, Caplin acknowledges that, where phrases in the period are “built out of a two-measure basic idea and a two-measure contrasting idea,” in the 16-bar period “the corresponding ‘ideas’ of the larger antecedent (and consequent) are four-measure *phrases*” (1998, 65; emphasis in original). As reviewers have noted, more could be made of phrase-level pairing in the basic 8-bar themes, as well. This menuet is a good example of phrases paired by contrast.

Allegro **sentence with contrasting phrase**

84_trio. A simple period with transposed consequent.

period
Trio

85trio

Trio. period

87_menuet

period



89_menuet

Allegro

galant theme



codetta



9I_menuet

Minuetto un poco Allegretto

galant theme



c. 1780-1784: Ignaz Pleyel (1757-1831), sonatas and quartets (selections)

Quartet in Eb major, B. 302. Could easily be called a sentence because of the repeated notes (circled), but I tend to favor beginnings over endings in such cases—the first thing we hear rather than the last—and the pick-up beat to bar 1, beat 1, is quite different from bar 2, beat 3 to bar 3, beat 1.

galant theme
Minuetto

Quartet in A major, B. 307

Menuetto Senza Sordini **period**

1781: Giovan Battista Noferi (c. 1730-1782), The celebrated Dances performed by Messrs. Vestris &c. at the King's Theatre in the Hay Market, 1781. London: James Blundell.

From volume 1 (of 3). Phrase 3 could be called a coda but its distinct figures and melodic continuity suggest phrase to me.

galant theme as 4+4+4

In the third volume,

Minuet de la Duchesse de Devonshire, as danced by Sig. Vestris

1781: Luigi Boccherini, keyboard sonatas; trios. -- see [Table I](#).

1782: Anton Stamitz, 6 duos for flute, op. 3. -- see [Table I](#).

1785: Carl Stamitz, 6 duets for flutes or violins, op. 27. -- see [Table I](#).

1787: Ignaz Pleyel, 12 minuets. -- see [Table I](#).

1788?: João Cordeiro da Silva
(1735- c.1808), 12 Minuets.

A textbook sentence in minuet
no. 5. Would be the same in no.
12 but for the several echoes in
the continuation phrase.

sentence

(Cordeiro da Silva, n12):

12-bar sentence



1788: Johann Philipp Kirnberger (1721-1783),
Recueil d'airs de danses caractéristiques,
 Part I. -- see [Table 1](#).

c. 1788: Giovanni Battista Viotti (1755-1824). Violin sonata, op. 4n6.

Minuetto.
con. Variaz.

antecedent **continuation 1**

8 **continuation 2** **pp** **codetta)** **14**

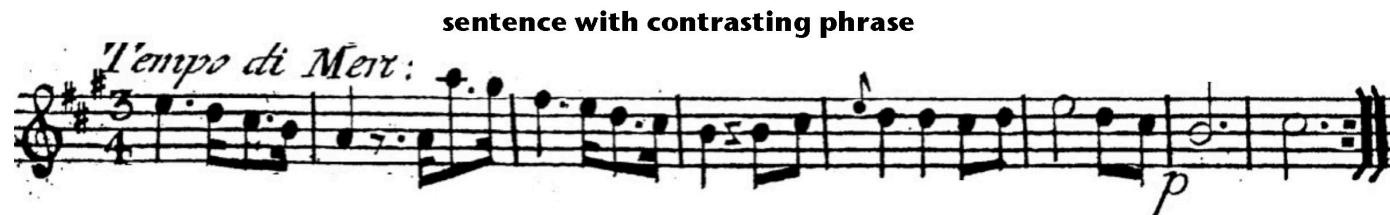
1789: Adalbert Gyrowetz [Vojtěch Matyáš Jírovec] (1763-1850), quartets and symphonies (selections)

Known nowadays mainly for serving as one of the pallbearers at Beethoven's funeral, Gyrowetz—one of the substantial cohort of Bohemian musicians—played a prominent role in the musical life of Vienna.

_Gyrowetz_2_serenates_op3nim2_menuet



_1789_Gyrowetz_6quartets_op2n6



_Gyrowetz_2_serenates_op3nim1_menuet



1790: Jean-Baptiste Bréval, sonatas
for cello and bass, op. 12.

In these two examples from Bréval,
both are straightforward 16-bar
periods, with a galant theme as
antecedent phase in the first, a
sentence as antecedent phase in the
second.



1791: Ignaz Pleyel, pieces for harpsichord.

sentence

Mennetto
Grazioso
III.

A musical score for a piece titled 'Mennetto Grazioso'. The score is written on two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The music is written in a simple, melodic style with many eighth and sixteenth notes. The piece ends with a double bar line and repeat dots. The word 'sentence' is written above the first staff, and 'Mennetto', 'Grazioso', and 'III.' are written to the left of the staves.

sentence

Menuetto
Grazioso.
VII.

The image shows a handwritten musical score for a Minuet in G major, Op. 31, No. 1 by Franz Schubert. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is one sharp (F#). The tempo/mood is 'Grazioso'. The piece is numbered 'VII.'. The score includes dynamic markings 'p' (piano) and 'f' (forte), and a trill 't' on the final note of the first staff. The piece ends with a double bar line and repeat dots.

Menuetto
Grazioso

XVI.

p **galant** *f*

3. Three successors

For detailed information on theme types for these composers, see [Table 2](#).

3.1. Ludwig van Beethoven (1770-1827)

3.1.1. Twelve menuets, WoO7 (1795)

These are reproduced from my essay *Dance Designs in 18th and Early 19th Century Music* (2015; [link](#)); see also *Form Functions in Menuets by Beethoven and Others, 1770-1813* (2016; [link](#)).

A sentence in no.1, a galant theme in its trio.

Presentation

Continuation

Trio

Cadential phrase

This musical score is in 3/4 time with a key signature of two flats. The first section, labeled 'Presentation', begins with a piano (*p*) dynamic and contains a 'Basic idea' in the right hand and a corresponding bass line in the left hand. This is followed by a 'Basic idea varied' section. The second section, labeled 'Continuation', starts with a fortissimo (*ff*) dynamic and features more complex, multi-measure chords in the right hand and a more active bass line.

A particularly good example in the trio of the presentation + consequent theme, in its “basic” 6 + 2 form.

This musical score continues in 3/4 time with two flats. It is divided into a 'Trio' section and a 'Presentation' section. The 'Presentation' section starts with a piano (*p*) dynamic and includes a 'Basic idea' and a 'Basic idea varied'. The 'Consequent' section follows, featuring a 'Basic idea (variant; response)' and another 'Basic idea varied'. The bass line is more active throughout this section.

This musical score is in 3/4 time with two flats. It features a 'Cadential' section, which includes a series of chords in the right hand and a simpler bass line, leading to a final cadence.

In no. 3, the second phrase is labelled “continuation--> cadential” because of the ECP that stretches across the phrase.

Presentation **Continuation --> cadential**

Basic idea **Basic idea (variant; response)** *ff* *p*

Trio **Antecedent** **Consequent**

p **Basic idea** **Contrasting idea**

For no. 4 and its trio, typos: the second phrases should read “continuation,” not “consequent.” Both themes are sentences. In both cases the continuations are built on new material and would be labeled “contrasting” in my Beethoven essay.⁷

The image displays musical notation for a piano piece, organized into two systems. The first system is divided into two sections: 'Presentation' and 'Consequent'. The 'Presentation' section features a melody in the right hand and a bass line in the left hand, with dynamic markings *sf* and *p*. The 'Consequent' section continues the melody and bass line, marked with *cresc.* and *ff*. The second system is labeled 'Trio' and 'Consequent'. The 'Trio' section begins with a new melody in the right hand, marked *p*, and a new bass line in the left hand. The 'Consequent' section continues the Trio melody and bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

⁷ “A *contrasting* phrase uses new material and different rhythms; a *complementary* phrase may use the same rhythms but different melodic shapes or may incorporate motives from the first phrase, but normally not the basic idea itself. The more general label ‘continuation’ is thus reserved almost entirely for . . . the ‘op2n1’ case.” *Form Functions in Menuets by Beethoven and Others, 1770-1813* (2016; [link](#)), p. 3.

No. 5 is a galant theme that builds its continuation out of the contrasting idea.

The musical score is divided into three systems, each illustrating different formal functions in a galant theme.

System 1: The first system is labeled "Antecedent" and "Continuation". It begins with a forte (*f*) dynamic. The "Basic idea" is presented in the first measure, followed by a "Contrasting idea" in the second measure. The "Continuation" section follows, marked with a sforzando (*sf*) dynamic.

System 2: The second system is labeled "Fragmentation" and "Cadential". It shows the fragmentation of the basic idea, followed by a cadential phrase.

System 3: The third system is labeled "Trio" and "Consequent". It begins with a piano (*p*) dynamic. The "Basic idea" is presented in the first measure, followed by a "Contrasting idea" in the second measure. The "Consequent" section follows, marked with a forte (*f*) dynamic.

In no. 6, internal mirroring in the first phrase (similar to Haydn, Symphony no. 74, q.v.)

Antecedent

Basic idea

Contrasting idea

Continuation

tr

sf

Trio Presentation

Continuation

p Basic idea

Basic idea varied

1.

2.

In no. 7, a galant theme with strong emphasis on contrast between the elements. In the trio, a sentence with contrasting rather than developing continuation.

The musical score is divided into four systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4.

- Antecedent:** The first system. The treble staff begins with a forte (*f*) dynamic. It contains a melodic phrase labeled "Basic idea" and a contrasting phrase labeled "Contrasting idea".
- Continuation:** The second system. It begins with a sforzando (*sf*) dynamic. It continues the melodic line from the antecedent, ending with a repeat sign.
- Trio Presentation:** The third system. It begins with a piano (*p*) dynamic. The treble staff contains a melodic phrase labeled "Basic idea" and a response labeled "Basic idea (variant; response)". The bass staff contains a rhythmic accompaniment. The system ends with a phrase labeled "Continuation --> c".
- Cadential:** The fourth system. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff, ending with a repeat sign. A bracket labeled "cadential" spans the final measures.

No. 8:

Presentation

Basic idea Basic idea varied

Continuation

Fragmentation

Trio

Antecedent

p Basic idea Contrasting idea

Continuation

Basic idea varied

Cadential

No. 9:

The musical score for No. 9 is presented in three systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4.

System 1: The first staff contains the **Antecedent** and **Continuation** sections. The second staff contains the **Basic idea** (marked *sf*), **Contrasting idea**, and **Fragmentation** (marked *sf*). The system concludes with a **Cadential** figure marked *ff*.

System 2: This system begins with a **Cadential** figure, followed by a first ending (1.) and a second ending (2.).

System 3: The **Trio** section begins with an **Antecedent** (marked *p*) and a **Consequent**. The **Basic idea** (marked *p*) and **Contrasting idea** are also present. The system ends with a **Cadential** figure.

No. 10: another galant theme that picks up its continuation motive (the dotted rhythm) from the contrasting idea. The trio does the same.

This musical system is in 3/4 time and B-flat major. It is divided into two parts: 'Antecedent' (measures 1-4) and 'Continuation' (measures 5-8). The 'Antecedent' section features a 'Basic idea' in the treble clef, marked with a forte (*f*) dynamic. The 'Continuation' section features a 'Contrasting idea' in the bass clef, marked with a fortissimo (*sf*) dynamic. The continuation picks up the dotted rhythm from the antecedent. The system concludes with a repeat sign.

This system continues the piece, showing a continuation of the melodic and harmonic ideas from the first system. It features a series of chords and moving lines in both the treble and bass staves, ending with a repeat sign.

This system is the beginning of the 'Trio' section, marked with a 'Trio' label. It is in 3/4 time and B-flat major. It is divided into two parts: 'Antecedent' (measures 1-4) and 'Continuation' (measures 5-8). The 'Antecedent' section features a 'Basic idea' in the treble clef, marked with a forte (*f*) dynamic. The 'Continuation' section features a 'Contrasting idea' in the bass clef, marked with a fortissimo (*sf*) dynamic. The continuation picks up the dotted rhythm from the antecedent. The system concludes with a repeat sign.

This system continues the Trio section, showing a continuation of the melodic and harmonic ideas from the previous system. It features a series of chords and moving lines in both the treble and bass staves, ending with a repeat sign.

No. II: The sharply profiled pick-up figure could justify hearing bars 3-4 as a variant of the basic idea (recall that I favor openings over endings), but the bulk of the duration (five quarter beats out of six) are quite different.

Antecedent

Basic idea *f* *f* *f* *f* *f* *f* Contrasting idea

Consequent

Cadential phrase *f* *f* *f* *f*

Trio

Antecedent

Basic idea *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* Contrasting idea

Consequent

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

No. 12: one more galant theme that builds its continuation out of the contrasting idea, here through transposed repetition of the entire idea. The pick-up motive even carries over into the cadential idea. In the trio, things are quite different, as the continuation is a contrasting phrase.

Antecedent Continuation --> cadential

f Basic idea Contrasting idea

Trio Antecedent Continuation

p Basic idea Contrasting idea

3.1.2. Six menuets,
WoO10 (1796)

As with WoO7, these are reproduced from my essay *Dance Designs in 18th and Early 19th Century Music* (2015; [link](#)); see also *Form Functions in Menuets by Beethoven and Others, 1770-1813* (2016; [link](#)).



Nº 2.



period

Trio.



galant theme

Nº 3. **sentence**



Trio. **sentence**



Nº 4.

sentence

p *f* *p*

presentation + consequent

Trio.

sf *sf* *sf* *sf* *sf* *sf*

Nº 5.

sentence

f

f

Trio.

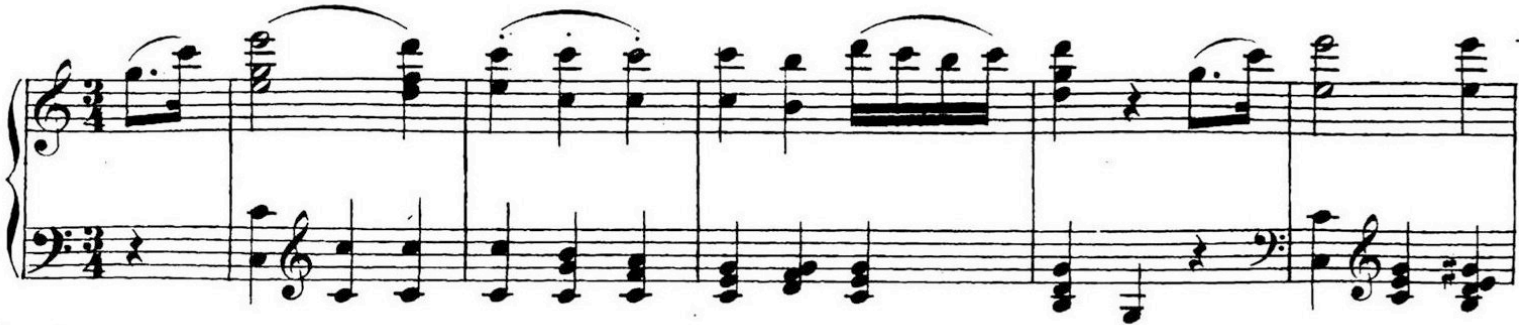
period

f

f

Nº 6.

period



Trio.

sentence



3.1.3. Eleven Mödlinger Tänze [1819? Authorship doubtful]

Here are the
menuets and
trios only: nos.
2, 4, 5, 7, & 9.
The other
numbers are
waltzes.

No. 2 is a “four-
idea” galant
theme, the trio
a simple
period.

galant **Nr. 2. Menuett.**

Flauto. (b) (c) (cad)

Clarinetto in B. (a) Solo. *dolce* *p* *sfp* *sfp* *sfp* *p*

2 Corni in Es. *p* *sfp* *sfp* *sfp* *sfp* *p*

Fagotto. *sfp* (c) *sfp* *sfp* *p*

Violino I. *p* *sfp* *sfp* *sfp* *p*

Violino II. *p* *sfp* *sfp* *sfp* *p*

Basso. *p* *sfp* *sfp* *sfp* *p*

Trio. period

dolce *mf* *p*

p *p* *p*

period

Nr. 5. Menuett.

Violino I.

Violino II.

Basso.

Trio. period

period

Nr. 7. Menuett.

2 Clarinetti in B.

2 Corni in Es.

Violino I.

Violino II.

Basso.

The first system of the musical score for 'Nr. 7. Menuett.' features five staves. The top staff is for 2 Clarinets in B, the second for 2 Horns in E-flat, the third for Violino I, the fourth for Violino II, and the fifth for Basso. The music is in 3/4 time and B-flat major. The first staff has a dynamic of *f* and a marking 'a 2.' above it. The second staff has dynamics of *p*, *sf*, *f*, *p*, *sf*, and *f*. The third and fourth staves have dynamics of *p*, *sf*, *f*, *p*, *sf*, and *f*. The fifth staff has dynamics of *p*, *sf*, *f*, *p*, *sf*, and *f*. The system concludes with a double bar line and repeat signs.

Trio.

sentence

The second system of the musical score for 'Nr. 7. Menuett.' features five staves. The top staff is for 2 Clarinets in B, the second for 2 Horns in E-flat, the third for Violino I, the fourth for Violino II, and the fifth for Basso. The music is in 3/4 time and B-flat major. The first staff has dynamics of *p dolce*, *cresc.*, *f*, *f*, *f*, and *f*. The second staff has dynamics of *f*, *sf*, *fp*, *fp*, and *mf*. The third and fourth staves have dynamics of *cresc.*, *f*, *fp*, *fp*, and *mf*. The fifth staff has dynamics of *p*, *cresc.*, *f*, *fp*, *fp*, and *mf*. The system concludes with a double bar line and repeat signs.

galant

Nr. 9. Menuett.

2 Flauti.
2 Corni in G.
Violino I.
Violino II.
Basso.

(a) (b) (c) (cad)

f *p* *sfz* *f*

This system contains the first five staves of the musical score. The Flute and Horn parts enter in the final measure with a *p* dynamic, followed by a *sfz* crescendo and a final *f* dynamic. The Violin I and II parts feature trills in measures (a) and (b), and a *p* dynamic in measure (c). The Bassoon part plays a continuous eighth-note pattern throughout the system, starting with a *f* dynamic.

Trio.
Solo.

period

p *f* *dim.* *p* *f*

dim. *p* *f*

This system contains the Trio and Solo sections. The Trio section (measures 1-4) features a *p* dynamic, followed by a *f* dynamic and a *dim.* (diminuendo) marking. The Solo section (measures 5-8) features a *p* dynamic, followed by a *f* dynamic and a *dim.* marking. The Bassoon part (measures 1-4) features a *f* dynamic, followed by a *dim.* marking and a *p* dynamic.

3.1.4. Piano sonatas; Trios op. 1n3 and op. 9n2

Op. 2n1. The menuet's 14 bars are divided 4 + 10, where bars 9-10 expand bars 7-8 and cadence follows; that is repeated as 13-14.

The trio is a 10-bar period where the consequent is expanded by two bars in the cadence.

14-bar period
MENUETTO.
Allegretto.

period
TRIO.

Op. 10n3. In the menuet, a straightforward 16-bar period with transposition to begin the consequent phase.

In the trio, a simple period to begin, although there is no repeat sign to guide analysis, and this period could easily be heard as the opening phase of a larger form.

MENUETTO.

Allegro.

16-bar period

The musical score for the Menuetto, 16-bar period, is presented in two systems. The first system is marked *p dolce* and the second *f*. The music is in 3/4 time and D major. The first system consists of two staves (treble and bass) with a 16-bar period. The second system continues the piece, also in two staves, with a 16-bar period. The score includes various fingerings and dynamics, such as *p*, *f*, and *dolce*.

The musical score for the Trio, period, is presented in two systems. The first system is marked *f* and the second *p*. The music is in 3/4 time and D major. The first system consists of two staves (treble and bass) with a period. The second system continues the piece, also in two staves, with a period. The score includes various fingerings and dynamics, such as *f*, *p*, and *dolce*.

Op. 22. A galant theme with intense development of a motive from the basic idea in the continuation.

MENUETO. galant

In the trio, consistency of the figuration makes either reading plausible.

Minore. period or presentation + consequent?



In the piano trio,
Op. 113, 12-bar
periods in both, but
with (literally) odd
divisions between
the phrase units.

MENUETTO. 12-bar period
Quasi Allegro.

A musical score for a Minuet, Quasi Allegro, in G major (one sharp) and 3/4 time. The score is in 3/4 time and consists of a 12-bar period. The first system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The second system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The third system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The fourth system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The fifth system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The sixth system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The seventh system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The eighth system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The ninth system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The tenth system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The eleventh system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The twelfth system shows a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B2, D3). The score includes dynamics (p, ff) and a 12-bar period.

Trio.

12-bar period

The image displays a musical score for the song "The Rose Tree." It is written for voice and piano. The score is organized into two systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with the lyrics "The Rose Tree" and continues with "The Rose Tree." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *dol.* (dolce). The piece concludes with a double bar line and repeat dots.

In the string trio, Op. 9n2, two 16-bar periods, the menuet with a galant theme as antecedent phase, the trio with a sentence.

MENUETTO.
Allegro.

16-bar period

The musical score is for a Minuet in D major, Op. 9 No. 2, by Wolfgang Amadeus Mozart. It is in 3/4 time and marked Allegro. The score is presented in two systems of three staves each. The first system is a 16-bar period. The second system is a continuation of the piece. The first system begins with a treble clef and a key signature of two sharps (D major). The first staff has a forte (sf) dynamic. The second and third staves have a piano (p) dynamic. The first system ends with a double bar line. The second system begins with a treble clef and a key signature of two sharps (D major). The first staff has a forte (sf) dynamic. The second and third staves have a piano (p) dynamic. The second system ends with a double bar line.

16-bar period

The musical score is written for three staves: Treble, Alto, and Bass. The key signature is G major (one sharp) and the time signature is 3/4. The first system consists of three staves. The Treble staff begins with a treble clef and a key signature of one sharp. The Alto staff begins with an alto clef and a key signature of one sharp. The Bass staff begins with a bass clef and a key signature of one sharp. The first system ends with a double bar line. The second system continues the music. Dynamics include *pp* (pianissimo) and accents. The piece ends with a double bar line and repeat dots.

3.2. Johann Nepomuk Hummel (1778-1837)

3.2.1. 12 Minuetten und Trios, op. 24 (1807) [alternate title: 12 Deutsche Tänze mit Anhang einer Bataille aufgeführt im K.K. kleinen Redouten Saale im Karneval . . .]

galant

N^{ro} 1

3/4

f *p* *f* *p*

sentence

Trio.

3/4

p *tr*

galant

N^{ro} 2.

3/4

f *f* *tr*

galant

Trio.

Musical score for a Trio in 3/4 time, labeled "galant". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by grace notes and a light, elegant style. The bass line provides a simple harmonic accompaniment. The piece concludes with a final cadence.

galant theme

N^{ro} 3.

Musical score for N^{ro} 3 in 3/4 time, labeled "galant theme". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by grace notes and a light, elegant style. The bass line provides a simple harmonic accompaniment. The piece concludes with a final cadence.

period

Trio.

3/4

p *ff* *p*

galant

N^{ro} 4

3/4

f *p* *ff* *ff* *p*

period

Trio.

3/4

p *ff*

galant

N^{ro} 5.

3/4

f *p*

period

Trio.

dol.
p *f* *p* *f* *p*

sentence

with contrasting phrase

Nº 6

f *p*

presentation + consequent ?

Trio.

dol.
p

presentation + consequent

N^{ro} 7.

This musical score for Nro 7 is in 3/4 time. The piano part begins with a forte (f) dynamic. The first system contains two circled phrases: the first is a piano melody in the right hand, and the second is a piano accompaniment in the left hand. The second system continues with a piano melody in the right hand and a piano accompaniment in the left hand, with a circled phrase in the right hand. The third system features a piano melody in the right hand and a piano accompaniment in the left hand, with a circled phrase in the right hand. The score ends with a repeat sign.

galant

Trio.

This musical score for Trio is in 3/4 time. The piano part begins with a piano (p) dynamic. The first system contains a piano melody in the right hand and a piano accompaniment in the left hand. The second system continues with a piano melody in the right hand and a piano accompaniment in the left hand. The third system features a piano melody in the right hand and a piano accompaniment in the left hand, with a trill (tr) in the right hand. The score ends with a repeat sign.

galant

N^{ro} 8.

This musical score for Nro 8 is in 3/4 time. The piano part begins with a forte (f) dynamic. The first system contains a piano melody in the right hand and a piano accompaniment in the left hand. The second system continues with a piano melody in the right hand and a piano accompaniment in the left hand. The third system features a piano melody in the right hand and a piano accompaniment in the left hand, with a piano (p) dynamic in the right hand. The score ends with a repeat sign.

galant theme

Trio.



Handwritten musical score for a Trio section, labeled "galant theme". The music is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff features a melodic line with slurs and ornaments, while the lower staff provides a rhythmic accompaniment with chords and eighth notes. Dynamics include piano (p) and piano-piano (pp).

16-bar period

No. 9.



Handwritten musical score for a 16-bar period, labeled "No. 9.". The music is in 3/4 time with a key signature of two sharps. The upper staff contains a melodic line with slurs and dynamics like forte (f) and fortissimo (ff). The lower staff features a steady accompaniment of eighth notes. The section concludes with a repeat sign.

period

Trio.



Handwritten musical score for a Trio section, labeled "period". The music is in 3/4 time with a key signature of two sharps. The upper staff has a melodic line with slurs and dynamics like piano-piano (pp) and piano (p). The lower staff provides a rhythmic accompaniment with chords and eighth notes.

sentence

Militair:
Menuett.
N^{ro} 10.

ff

period

Trio.

p

galant

N^{ro} 11.

Two systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of two flats. The music is marked with a forte *f* dynamic. The second system continues the piece, also in two staves, marked with a piano *p* dynamic. The notation includes various note values, rests, and phrasing slurs.

period

Trio.

A single system of musical notation for a piano piece, consisting of two staves (treble and bass clef) with a 3/4 time signature and a key signature of two flats. The music is marked with a piano *p* dynamic. The notation includes various note values, rests, and phrasing slurs.

sentence

La Tempesta. Oboe.

N^{ro} 12.

f

f

galant

Trio.

f

p

f

p

3.2.2. Tänze für den Apollo-Saal, op. 27 (1808)

mirror theme

Menuetto
1808.
1.



sentence

Trio.
dol.



sentence

Men.
2.



galant theme

Trio.



First system of music for Trio. The key signature has two sharps (F# and C#). The time signature is 3/4. The music is marked *p* (piano). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some slurs and ties. The bass line consists of quarter and eighth notes.

sentence

Men:



Second system of music for Men. The key signature has two sharps (F# and C#). The time signature is 3/4. The music is marked *ff* (fortissimo). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some slurs and ties. The bass line consists of quarter and eighth notes.

sentence

Trio.



Third system of music for Trio. The key signature has two sharps (F# and C#). The time signature is 3/4. The music is marked *p* (piano). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some slurs and ties. The bass line consists of quarter and eighth notes.

galant theme

Men:



Fourth system of music for Men. The key signature has two sharps (F# and C#). The time signature is 3/4. The music is marked *ff* (fortissimo). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some slurs and ties. The bass line consists of quarter and eighth notes.

sentence

Triol.

1. 2. 3. 4. 5. 6. 7. 8.

sentence

Men.

5.

5. 6. 7. 8. 9. 10. 11. 12.

sentence

Triol.

9. 10. 11. 12. 13. 14. 15. 16.

galant theme

Men.

6.

13. 14. 15. 16. 17. 18. 19. 20.

presentation + consequent

Trio.
1.
p
tr

period

Trio.
2.
p
Violino Solo

sentence

Men.
7.
f

period

Trio.
del.
p

galant theme

Men. 8. *ff*

1 2

sentence

Trio. *p*

sentence

Men. 9. *f*

period

Corno Solo.

Trio.

p

galant theme?

Men.

1^o.

ff

p

f

sentence

Trio.

p

f

p

sentence

à la Militaire

Men:

This musical score is for a piece titled 'à la Militaire' by Men. It is written for two staves, likely piano and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music is characterized by a strong, rhythmic, and somewhat aggressive character, consistent with the 'militaire' style. It features frequent use of fortissimo (ff) and piano (p) dynamics, with many accented notes and a driving eighth-note pattern in the right hand. The piece concludes with a double bar line.

sentence

Trio:

This musical score is for a piece by Trio. It is written for two staves, likely piano and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music is more melodic and lyrical than the previous piece, featuring a prominent melody in the right hand and a supporting bass line in the left. Dynamics range from piano (p) to fortissimo (ff). The piece ends with a double bar line.

galant theme

Men:

12.

This musical score is for a 'galant theme' by Men. It is written for two staves, likely piano and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music is characterized by a light, elegant, and graceful style, typical of the galant era. It features a melodic line in the right hand and a simple harmonic accompaniment in the left. Dynamics include fortissimo (f) and piano (p). The piece concludes with a double bar line.

sentence

Trio:

This musical score is for a piece by Trio. It is written for two staves, likely piano and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music is more melodic and lyrical than the previous piece, featuring a prominent melody in the right hand and a supporting bass line in the left. Dynamics range from piano (p) to fortissimo (ff). The piece ends with a double bar line.

3.2.3. Tänze für den Apollo-Saal, op. 31 (1810)

Menuetti. **sentence** **TÄNZE FÜR DAS JAHR 1809.**

N^{ro} 1.



period

TRIO. *dolce*



sentence

N^{ro} 2.



presentation + consequent

TRIO. *p*



galant theme

N^{ro} 3.

Handwritten musical score for 'galant theme' (Nro 3). The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a forte (f) dynamic, followed by a crescendo to sf, and then a dolce section marked p. The bass line provides harmonic support with chords and single notes.

galant

TRIO.

Handwritten musical score for 'galant' (TRIO.). The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, marked dolce and p. The bass line features chords and single notes, with a sf dynamic appearing later in the piece.

sentence

N^{ro} 4.

Handwritten musical score for 'sentence' (Nro 4). The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, marked p, and the bass line is marked ffp. The piece includes a crescendo section marked 'crescendo' and ends with a sf dynamic.

presentation + consequent

TRIO.

Handwritten musical score for 'presentation + consequent' (TRIO.). The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, marked p, and the bass line is marked p. The piece consists of a presentation and a consequent phrase.

galant theme

N^{ro} 5.

Galant theme for N^{ro} 5. The score is in 3/4 time, key of B-flat major. It features a piano (p) introduction followed by a forte (f) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign and first and second endings.

period

TRIO.

TRIO. The score is in 3/4 time, key of B-flat major. It features a piano (p) introduction followed by a forte (f) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

period

N^{ro} 6.

N^{ro} 6. The score is in 3/4 time, key of B-flat major. It features a piano (p) introduction followed by a forte (f) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

galant theme

TRIO.

TRIO. The score is in 3/4 time, key of B-flat major. It features a piano (p) introduction followed by a forte (f) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

3.2.4. Tänze für den Apollo-Saal, op. 39 (1811)

Menuetti 1811. 16-bar period

N^{ro} 1

galant theme

über die Schweizer Familie

TRIO. dolce.

period

N^{ro} 2

period

1^{tes}
TRIO

p

Fine

period

2^{tes}
TRIO

p

f

12-bar, as 4 + sentence /: über den Triumphmarsch aus der Vestalinn. /

N^{ro} 3.

f

1 2

f

6-bar theme

TRIO.

dolce

p

This musical score is for a 6-bar theme, marked 'dolce' and 'p'. It is written for a piano trio, with the label 'TRIO.' on the left. The music is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

sentence

N^{ro} 4

f

tr

This musical score is for a sentence, marked 'f' and 'tr'. It is written for a piano, with the label 'N^{ro} 4' on the left. The music is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

period

TRIO.

p

pp

f

p

f

This musical score is for a period, marked 'p', 'pp', 'f', 'p', and 'f'. It is written for a piano trio, with the label 'TRIO.' on the left. The music is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

sentence

N^{ro} 5.

f

p

f

f

This musical score is for a sentence, marked 'f', 'p', 'f', and 'f'. It is written for a piano, with the label 'N^{ro} 5.' on the left. The music is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

sentence

TRIO.

musical score for Trio, sentence, measures 1-16. The score is in 3/4 time, key of D major. It features a piano (p) introduction, followed by a forte (f) section, and ends with a mezzo-forte (mf) section.

16-bar period

N^{ro} 6.

musical score for No. 6, 16-bar period, measures 1-16. The score is in 3/4 time, key of D major. It features a piano (p) introduction, followed by a forte (f) section, and ends with a mezzo-forte (mf) section. The tempo is marked 'dolce'.

musical score for Trio, sentence, measures 1-16. The score is in 3/4 time, key of D major. It features a piano (p) introduction, followed by a forte (f) section, and ends with a mezzo-forte (mf) section.

sentence

TRIO.

musical score for Trio, sentence, measures 1-16. The score is in 3/4 time, key of D major. It features a piano (p) introduction, followed by a forte (f) section, and ends with a mezzo-forte (mf) section.

3.2.5. Tänze für den Apollo-Saal, op. 45 (1811)

Menuetti. **sentence**

N^{ro} 1.



period

Trio.



galant theme

N^{ro} 2.



period

Trio.



period

N^{ro} 3.

ff fz

presentation + consequent

Tromba

Trio.

p cresc. f p f

galant theme

N^{ro} 4

f fz p fz f mf

period

Trio

musical score for a Trio section, labeled "period". The score is in 3/4 time and features a piano (p) and forte (f) dynamic range, with a crescendo (cresc.) marking.

presentation + consequent

Alla Spagnuola.

8va

musical score for a presentation and consequent section, labeled "Alla Spagnuola.". The score is in 3/4 time and features a piano (p) and forte (f) dynamic range, with a crescendo (cresc.) marking.

presentation + consequent

Trio

musical score for a presentation and consequent section, labeled "Trio". The score is in 3/4 time and features a piano (p) and forte (f) dynamic range, with a crescendo (cresc.) marking.

16-bar period

N^{ro} 6.

f *fz.* *dolce*

presentation + consequent

Trio:

p *Harpe* *p*

3.2.6. Violin Sonata, op. 64 (c. 1815)

Modern notation by Louise Bourque-Ribault.

[illegible]

TRIO antecedent phase **16-bar period**

Solo
Dolce

cresc.

consequent phase

cres
p
sf *tr*
cresc.
sf
tr

The musical score is written for a Trio in 3/4 time, featuring a piano and a solo voice. The key signature has two sharps (F# and C#). The score is divided into an antecedent phase (measures 1-8) and a consequent phase (measures 9-16). The antecedent phase begins with a piano introduction marked 'Dolce' and a solo voice entry marked 'Solo'. The piano part features a steady eighth-note accompaniment in the bass. The solo voice part has a melodic line with a crescendo. The consequent phase continues the piano accompaniment and features a solo voice entry marked 'p' (piano) and 'sf' (sforzando) with a trill. The piano part also includes a trill and a crescendo. The score ends with a double bar line and repeat signs.

3.2.7. Appendix: Waltzes from Hummel's Opus 31

presentation + consequent

DEUTSCHE.

N^{ro} 1.

f

period

TRIO.

p

galant theme

N^{ro} 2.

f

presentation + consequent

TRIO.

A musical score for a piano trio in 3/4 time, marked 'p' (piano). The score consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

sentence

N^{ro} 3.

A musical score for a piano trio in 3/4 time, marked 'f' (forte). The score consists of two staves. The upper staff has a more active melodic line with many sixteenth notes, and the lower staff provides a steady accompaniment. The piece ends with a double bar line.

period

TRIO.

A musical score for a piano trio in 3/4 time, marked 'p' (piano). The score consists of two staves. The upper staff features a melodic line with eighth notes and some ties, while the lower staff provides a harmonic accompaniment with chords. The piece concludes with a double bar line.

16-bar period

N^{ro} 4

p *cresc.*

sentence

TRIO.

p *f*

sentence

N^{ro} 5

f *tr*

12-bar period

TRIO.

Tromba. **Corno.**

1 2

Nr 6

Die Cyclophen. **presentation + consequent**

TRIO.

Der Leyrer. **Sempre Forte.**

3.3. Franz Schubert (1797-1828)

3.3.1. 20 minuets, D41

period

Nº 1.



Trio. **sentence**



period

Nº2. *ff*

A musical score for a piano piece, labeled 'Nº2.' and 'ff' (fortissimo). The music is in 3/4 time. The upper staff (treble clef) features a series of chords and arpeggiated figures, while the lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

sentence

Trio.

A musical score for a piano piece, labeled 'Trio.' and 'sentence'. The music is in 3/4 time. The upper staff (treble clef) features a series of chords and arpeggiated figures, while the lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

A musical score for a piano piece, continuing the 'sentence' section. The music is in 3/4 time. The upper staff (treble clef) features a series of chords and arpeggiated figures, while the lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

Nº 3. **galant**

First system (6 measures): Treble and bass staves. Treble staff has notes: B4, D5, C5, B4, A4, G4, F4, E4, D4, C4. Bass staff has notes: B3, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *f* at start, *p* at end.

Second system (3 measures): Treble and bass staves. Treble staff has notes: B4, D5, C5, B4, A4, G4, F4, E4, D4, C4. Bass staff has notes: B3, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *f* at start. Ends with a repeat sign.

First system (3 measures): Treble and bass staves. Treble staff has notes: B4, D5, C5, B4, A4, G4, F4, E4, D4, C4. Bass staff has notes: B3, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *cresc.* at start, *f* at end.

Second system (3 measures): Treble and bass staves. Treble staff has notes: B4, D5, C5, B4, A4, G4, F4, E4, D4, C4. Bass staff has notes: B3, D4, C4, B3, A3, G3, F3, E3, D3, C3. Ends with a repeat sign.

Trio. **sentence**

First system (6 measures): Treble and bass staves. Treble staff has notes: B4, D5, C5, B4, A4, G4, F4, E4, D4, C4. Bass staff has notes: B3, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *p* at start.

Second system (3 measures): Treble and bass staves. Treble staff has notes: B4, D5, C5, B4, A4, G4, F4, E4, D4, C4. Bass staff has notes: B3, D4, C4, B3, A3, G3, F3, E3, D3, C3. Ends with a repeat sign.

presentation + consequent

Nº 4.

Two systems of musical notation in 3/4 time. The first system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The first system is marked with a forte *f* dynamic. The second system is marked with a piano *p* dynamic. The notation includes various note values, rests, and a trill (*tr*) in the second system.

sentence

Trio.

A single system of musical notation in 3/4 time. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three sharps (F#, C#, G#). The notation includes various note values, rests, and a piano *p* dynamic.

period

Nº 5.

f *p* *f* *p*

period

Trio.

f *p* *f* *p*

f *p* *f* *p*

presentation + consequent

Nº 6. *ff*

This musical score is for a piano piece, marked 'ff' (fortissimo). It is in 3/4 time and consists of two systems. The first system features a melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The second system continues the melody and bass line, ending with a double bar line. The key signature has two flats.

period

Trio.

This musical score is for a 'Trio' section, marked 'Trio.'. It is in 3/4 time and consists of two systems. The melody in the right hand is characterized by a wavy line above the first few notes, suggesting a trill or a specific articulation. The bass line provides harmonic support. The section concludes with a double bar line. The key signature has two flats.

galant

Nº 7.

The 'galant' section is a short piano piece in 3/4 time, B-flat major. It is marked 'Nº 7.' and consists of two systems of music. The first system contains six measures, and the second system contains three measures, concluding with a double bar line. The melody is characterized by light, elegant textures, including arpeggiated figures and simple harmonic support in the bass line.

Trio. period

The 'Trio. period' section is a short piano piece in 3/4 time, B-flat major. It is marked 'Trio. period' and consists of two systems of music. The first system contains six measures, and the second system contains three measures, concluding with a double bar line. The music features a more complex texture than the 'galant' section, including triplets and dynamic markings such as 'p' (piano) and '>' (accent). The melody is more active, with frequent eighth and sixteenth notes.

Nº 8. **period**

The first system of the musical score for 'Nº 8.' is in 3/4 time. The treble clef staff begins with a melodic phrase of eighth notes, followed by a half note, and then a series of eighth notes with a sharp sign. The bass clef staff starts with a whole rest, followed by a series of eighth notes, and then a half note. The dynamic marking *f* is placed above the first measure of the bass staff. The system concludes with a double bar line.

The second system of the musical score for 'Nº 8.' continues the melodic and harmonic development. The treble clef staff features a series of eighth notes, followed by a half note, and then a series of eighth notes with a sharp sign. The bass clef staff starts with a whole rest, followed by a series of eighth notes, and then a half note. The system concludes with a double bar line.

Trio. period

The first system of the Trio section is in 3/4 time. The treble clef staff begins with a melodic phrase of eighth notes, followed by a half note, and then a series of eighth notes with a sharp sign. The bass clef staff starts with a whole rest, followed by a series of eighth notes, and then a half note. The dynamic marking *pp* is placed above the first measure of the bass staff. The system concludes with a double bar line.

The second system of the Trio section continues the melodic and harmonic development. The treble clef staff features a series of eighth notes, followed by a half note, and then a series of eighth notes with a sharp sign. The bass clef staff starts with a whole rest, followed by a series of eighth notes, and then a half note. The system concludes with a double bar line.

Nº9. *galant*

12-measure piece in 3/4 time, B-flat major. The melody features triplets, trills, and a repeat sign at the end. The bass line provides harmonic support with chords and single notes.

Trio. 12-bar presentation + consequent

pp

12-measure piece in 3/4 time, B-flat major. The melody features eighth-note patterns and a piano (*pp*) dynamic. The bass line provides harmonic support with chords and single notes.

Nº 10. **galant**

First system of music for the 'galant' section. It consists of six measures. The treble clef staff begins with a forte (*f*) dynamic and features three trills (*tr*) in measures 1, 2, and 3. The bass clef staff provides harmonic support. The key signature has two flats and the time signature is 3/4. The section concludes with a piano (*p*) dynamic in measure 6.

Second system of music for the 'galant' section, measures 7-9. The treble clef staff continues the melodic line with a slur over measures 8 and 9. The bass clef staff continues the harmonic accompaniment. The section ends with a double bar line and repeat dots.

Trio. **sentence**

First system of music for the 'Trio. sentence' section. It consists of six measures. The treble clef staff begins with a piano (*p*) dynamic and features two trills (*tr*) in measures 2 and 4. The bass clef staff features a continuous eighth-note accompaniment. The key signature has two flats and the time signature is 3/4.

Second system of music for the 'Trio. sentence' section, measures 7-9. The treble clef staff continues the melodic line with a slur over measures 8 and 9. The bass clef staff continues the eighth-note accompaniment. The section ends with a double bar line and repeat dots.

Nº 11. **galant**

f *p*

Trio. **period**

p

p

Nº 12. **galant**

tr

Trio. **presentation + consequent**

pp

pp

Nº 13. **period**



Trio. **sentence**



Nº 14. **period**

f

Trio. period

tr
p
f
decresc. p

sentence

Nº 15.

ff *p*

presentation + consequent

Trio.

p

galant/mirror

Nº 16.

f


galant/mirror

Trio.

f

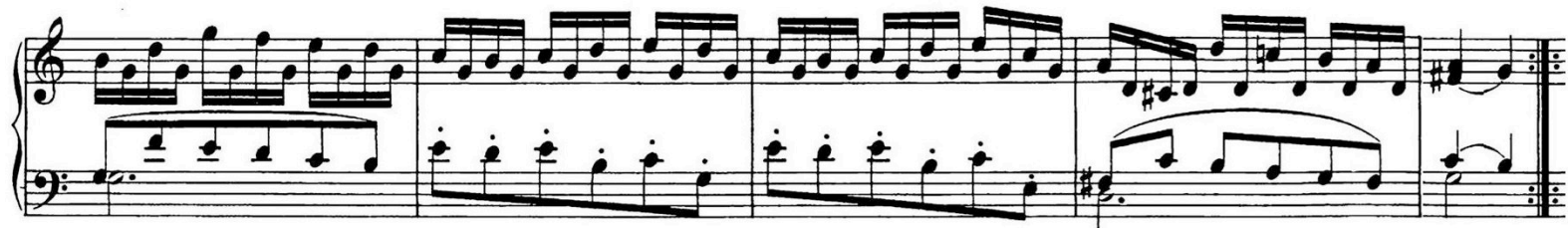
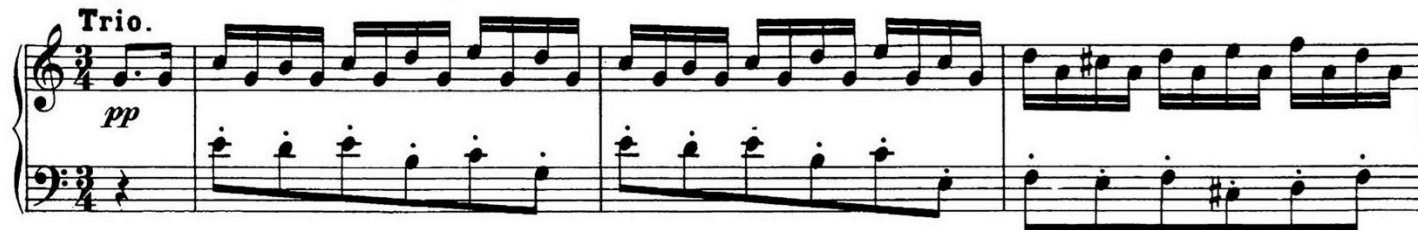
presentation + consequent

Nº 17. *f*



presentation + consequent

Trio. *pp*



Nº 18. **period**

The musical score for N° 18, labeled 'period', is written for piano. It is in 3/4 time and B-flat major. The first system features a treble clef with a piano (*p*) dynamic and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. The second system continues the piece, ending with a double bar line and repeat dots.

Trio. **sentence**

The musical score for the Trio, labeled 'sentence', is written for piano. It is in 3/4 time and B-flat major. The first system features a treble clef with a pianissimo (*pp*) dynamic and a bass clef. The melody in the treble clef is more complex, with many beamed eighth notes. The bass clef provides a simple harmonic accompaniment. The second system continues the piece, ending with a double bar line and repeat dots.

period

Nº 19.

The first system of No. 19 consists of two staves. The treble staff begins with a piano introduction marked *p*, featuring a series of chords and a trill. The bass staff provides a simple harmonic accompaniment. The second system continues the piece, ending with a repeat sign. The key signature has two flats, and the time signature is 3/4.

period

Trio.

The Trio section of No. 19 begins with a piano introduction marked *p*. The first system shows the beginning of the Trio, which is characterized by a series of chords in the treble staff and a simple harmonic accompaniment in the bass staff. The second system continues the Trio, ending with a repeat sign. The key signature has two flats, and the time signature is 3/4.

presentation + consequent

Nº 20.

f

period

Trio.

tr.

3.3.2. Minuets, D86, 89, 334-336, 380, 600

Minuet, D86

galant/mirror?

(November 1813.)

Violino I.

Violino II.

Viola.

Violoncello.

Minuets, D89

Nº 1. period

(November 1813.)

Trio I. galant?

pp ff pp ff

Trio II. sentence

pp cresc. f p pp cresc. f

Nº 2. galant theme

The musical score is written for a piano and consists of two systems of staves. The first system contains five staves: a grand staff (treble and bass clef) and three individual staves. The second system contains three staves. The key signature has one flat (B-flat), and the time signature is 3/4. The score begins with a forte (*f*) dynamic. The first system concludes with a piano (*p*) dynamic. The second system begins with a pianissimo (*pp*) dynamic and features a dense texture of sixteenth-note patterns in the upper staves, while the lower staves provide a steady accompaniment. The piece ends with a double bar line.

Nº 3. presentation + consequent

First system of music, measures 1-8. Treble clef, key of B-flat major, 3/4 time. Dynamics: *pp* (pianissimo) at measure 1. The melody features a series of eighth and sixteenth notes, with a repeat sign at the end of the phrase.

Trio I. galant/mirror

Second system of music, measures 9-16. Treble and bass staves. Treble clef, key of B-flat major, 3/4 time. Dynamics: *p* (piano) at measure 9. The section is characterized by a galant style with arpeggiated figures and a 'mirror' pattern in the bass line. A *pizz.* (pizzicato) marking is present in the bass line at measure 11.

Trio II. period

Third system of music, measures 17-24. Treble and bass staves. Treble clef, key of B-flat major, 3/4 time. Dynamics: *pp* (pianissimo) at measure 17. The section features a period structure with a clear antecedent and consequent phrase. A *pizz.* (pizzicato) marking is present in the bass line at measure 18, and a *simile* marking is present in the bass line at measure 20. The section concludes with a repeat sign at the end of the phrase.

Nº 4. period

musical score for Nº 4, period. The score is written for piano and features a melody in the treble staff and a harmonic accompaniment in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a half note, followed by eighth notes, and includes a dynamic marking of *f* (forte). The accompaniment is simple and harmonic, with a dynamic marking of *f* in the first measure and *p* (piano) in the second measure. The score concludes with a double bar line.

Nº 5.
galant/
mirror

musical score for Nº 5, galant/mirror. The score is written for piano and features a melody in the treble staff and a harmonic accompaniment in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody includes triplets and a dynamic marking of *p* (piano). The accompaniment is simple and harmonic, with a dynamic marking of *p* in the first measure and *ff* (fortissimo) in the second measure. The score concludes with a double bar line.

Trio I. period

Trio II. sentence

pp

pp

pp

pp

pp

tr

Minuet, D334

16-bar period

Allegretto

Musical score for the 16-bar period of Minuet, D334. The score is in 3/4 time, key of D major (two sharps), and marked Allegretto. It consists of two systems of piano (p) and forte (f) dynamics. The first system contains 8 bars, and the second system contains 8 bars. The music features a mix of eighth and sixteenth notes, with some bars containing triplets. The first system ends with a repeat sign, and the second system ends with a double bar line.

period

Trio

Musical score for the Trio period of Minuet, D334. The score is in 3/4 time, key of D major (two sharps), and marked Trio. It consists of two systems of piano (pp) and forte (f) dynamics. The first system contains 8 bars, and the second system contains 4 bars. The music features a mix of eighth and sixteenth notes, with some bars containing triplets. The first system ends with a repeat sign, and the second system ends with a double bar line.

Minuet, D335

presentation + consequent

First system: Treble and bass staves in 3/4 time, key of A major. The treble staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a forte 'f' dynamic. The bass staff has a whole rest followed by a half note G3. The melody continues with eighth and quarter notes. The system ends with a repeat sign.

Second system: Continuation of the melody in the treble staff and accompaniment in the bass staff. It concludes with a double bar line and repeat dots.

Trio I. period

First system: Treble and bass staves in 3/4 time, key of A major. The treble staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note G4. The bass staff starts with a half note G3, followed by a half note F#3. The melody continues with eighth and quarter notes. The system ends with a repeat sign.

Second system: Continuation of the melody in the treble staff and accompaniment in the bass staff. It concludes with a double bar line and repeat dots.

Trio II. period

The musical score for Trio II, period, is written in 3/4 time and the key of D major. It consists of two systems. The first system contains six measures, and the second system contains two measures. The melody is primarily in the right hand, featuring eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth notes. The first measure of the first system is marked with a forte (*f*) dynamic. The piece concludes with a double bar line and repeat dots.

Minuet, D336

16-bar period

The musical score for Minuet, D336, is written in 3/4 time and the key of D major. It consists of two systems, each containing eight measures. The melody is in the right hand, featuring eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth notes. The first measure of the first system is marked with a piano (*p*) dynamic. The piece concludes with a double bar line and repeat dots.

Trio period

p dolce

Minuets,
D380

period

Nº 1.

f *mf*

Trio **galant/mirror**

p

sentence

Nº 2.

musical score for N° 2, a sentence in 3/4 time, key of D major. The score consists of two staves. The right staff features a melody with eighth and sixteenth notes, including a trill and a grace note. The left staff provides a bass line with eighth notes and chords. Dynamics include forte (f) and mezzo-forte (mf).

sentence

Trio I

musical score for Trio I, a sentence in 3/4 time, key of D major. The score consists of two staves. The right staff features a melody with eighth and sixteenth notes, including a trill and a grace note. The left staff provides a bass line with eighth notes and chords. Dynamics include piano (p).

Continuation of the Trio I musical score, showing the final measures of the sentence in 3/4 time, key of D major. The score consists of two staves. The right staff features a melody with eighth and sixteenth notes, including a trill and a grace note. The left staff provides a bass line with eighth notes and chords. Dynamics include piano (p).

Trio II period

The musical score for the Trio II period consists of two systems of piano music. The first system contains measures 1 through 6, and the second system contains measures 7 through 8. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Minuet, D600

sentence

The musical score for the Minuet, D600 sentence consists of two systems of piano music. The first system contains measures 1 through 5, and the second system contains measures 6 through 8. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The first system is marked with *sempre legato* and the second system with *sempre staccato*.

3.3.3. Symphonies ns. 3-5 (D200, 4I7, 58I)

Symphony n. 3, D200

14-bar period, as 4 + 4 + 6

MENUETTO.
Vivace.

TRIO. **period**

Ob. dolce

Fag.

Symphony n. 4, D417

14-bar presentation + consequent

MENUETTO.
Allegro vivace.

14-bar presentation

consequent

TRIO. period

Ob. Cl.

Ob. Fl.

pp Str.

Symphony n. 5, D581

MENUETTO.
Allegro molto.

26-bar section expands 16-bar p + c

f Tutti. *p* *fp* Streichqu. *fp* *f*

Viol. *p* *fp* *cresc.*

Ob. u. Fag. Viol. *f* Streichqu.

TRIO. 16-bar period

Viol. u. Fag. Fl. Ob. u. Viol.

p

The musical score is for a Trio section, 16-bar period, in 3/4 time and D major. It begins with a piano introduction marked 'p'. The melody is written in the upper voice, featuring a series of eighth notes and a final cadence. The bass line consists of eighth notes. The score is divided into two systems, each with a treble and bass staff. The first system ends with a repeat sign, and the second system ends with a double bar line.

3.3.4. Trio and quartets, D353,581,804

Quartet, D353

MENUETTO. 12-bar period
Allegro vivace.

The musical score is for a Minuet in D major, K. 353, from the Notebook for Anna Bach. It is in 3/4 time and consists of 24 measures. The first system (measures 1-12) is marked 'Allegro vivace' and features a mix of eighth and sixteenth notes, with many triplets and slurs. The dynamics range from forte (f) to piano (p). The second system (measures 13-24) continues the piece, with dynamics ranging from mezzo-forte (mf) to forte (f). The music concludes with a double bar line.

16-bar period

Trio.

The musical score is written for four staves (two treble and two bass clefs) in 3/4 time. The key signature has one flat (B-flat). The first system (bars 1-8) begins with a *pp* (pianissimo) dynamic and a *legato* marking for the first staff, and a *pp* dynamic and *stacc.* (staccato) marking for the second staff. The third staff is silent. The fourth staff has a *pp* dynamic and *stacc.* marking. The second system (bars 9-16) continues the piece, with *stacc.* and *pp* markings in the third staff, and *pp* and *stacc.* markings in the fourth staff. The third system (bars 17-24) features a *mf* (mezzo-forte) dynamic in the first staff, and *mf* dynamics in the second, third, and fourth staves. The fourth system (bars 25-32) includes a *tr* (trill) marking in the first staff and a *sta* (staccato) marking in the second staff. The score concludes with a double bar line.

Trio, D581

Menuetto. 12-bar period
Allegretto.

Musical score for the Menuetto, 12-bar period, Allegretto. The score is written for three staves (Treble, Bass, and Bass) in 3/4 time, key of B-flat major. The tempo is marked 'Allegretto.' and the dynamics are 'p' (piano). The music features a 12-bar period structure. The first staff (Treble) contains the melody, which includes a trill (tr) in the 10th measure. The second and third staves (Bass) provide harmonic support with chords and moving lines. The piece concludes with a repeat sign and a double bar line.

Musical score for the Trio, period. The score is written for three staves (Treble, Bass, and Bass) in 3/4 time, key of B-flat major. The tempo is marked 'Trio.' and the dynamics are 'pp' (pianissimo). The music features a period structure. The first staff (Treble) contains the melody, which includes a trill (tr) in the 10th measure. The second and third staves (Bass) provide harmonic support with chords and moving lines. The piece concludes with a first ending bracket labeled '1.' and a double bar line.

Quartet, D804

20-bar period

Menuetto.
Allegretto.

The musical score is written for a single instrument, likely piano, and is in G major (one sharp) and 3/4 time. It consists of 20 bars, organized into three systems. The first system (bars 1-8) begins with a piano (*pp*) dynamic. The melody in the right hand features arpeggiated chords and sixteenth-note patterns, while the left hand provides a steady accompaniment. The second system (bars 9-16) continues the melodic development, with a *pp* dynamic marking in bar 10. The third system (bars 17-20) concludes the period with a final cadence. The tempo is marked 'Allegretto'.

sentence

Trio.

p *mf* *fp*

3 2 3 1 2 3 2 1 2

Concluding comments

4.1. Mozart, his predecessors, and his contemporaries

The table below is extracted from several tables in earlier Parts of this series. It reflects, first of all, the importance of the period theme in the later 17th and early to mid-18th centuries (as derived from Lully and as showing commonality of music for the early menuet and the gavotte—the latter retained the period design permanently). Second, the table suggests the emergence of the galant theme no later than 1730 (the original table shows significant numbers in Telemann and in the collections of Chédeville l'ainé).⁸ My overall project centered on Mozart; he is the only composer for whom I analyzed all named minuets in the

TABLE 3	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14 - bar galant	10, 12, or 14-bar sentence	16 bar theme
Baroque; n = 281	132	34	71	6	38 (other)*		
<i>Mozart totals; n = 391 (all)</i>	97	82	90	33	38	30	21
J. C. Bach totals; n = 45	0	9	20	0	9	1	6
Others, 1750-1770, n = 627	93	165	239	38	28	39	25
Others, 1770-1780; n = 205	29	50	54	9	18	7	38
Others, 1780-1791; n = 144	34	26	39	6	19	7	13
<i>All through 1791 and Mozart ; n = 1,693</i>	385	366	513	92	125	97	116

*13 for each of these three categories in my calculations; for convenience only.

⁸ The Baroque table was reproduced in Part 3, page 8, with some comments ([link to Part 3](#)); it originally appeared in my essay on minuets by J. S. Bach ([link](#)), where musical examples and commentary were provided.

instrumental works (see Parts 1 & 2: [link 1](#); [link 2](#)). The table shows that Mozart made use of all four of the basic designs for eight-bar themes (antecedent + consequent, presentation + continuation, antecedent + continuation, and presentation + consequent), the first three in very nearly the same numbers. The high point of popularity for the galant theme was after mid-century, when it dominated the work not only of J. C. Bach but of other composers as well (see the row “Others, 1750-1770”), after which it gradually receded toward parity with the period and sentence (see the row “Others, 1780-1791”).⁹

4.2. Mozart and his successors

In the table below, I have reproduced the numbers for Mozart and pulled relevant rows from Table 2 earlier in this Part. Parity in the three main theme types continues in Beethoven and Hummel; the percentage of presentation + continuation themes drops

TABLE 4	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14 -bar galant	10, 12, or 14- bar sentence	16 bar theme
Mozart totals; n = 391 (all)	97	82	90	33	38	30	21
Totals for Beethoven; n = 54	19	14	14	2	1		4
Totals for Hummel; n = 87	20	27	25	9		1	5
Totals for Schubert; n = 71	30	14	14	9	0	0	4
<i>All Beethoven, Hummel, and Schubert, n = 212</i>	<i>69</i>	<i>55</i>	<i>53</i>	<i>20</i>	<i>1</i>	<i>1</i>	<i>13</i>
All Mozart, Beethoven, Hummel, and Schubert; n = 603	166	137	143	53	39	31	34

⁹ One might fairly object that I sampled only music available through IMSLP and the Internet Archive, but I am confident that very similar results would obtain if I had worked *in situ* with a library’s collection of “monuments” and complete editions. Or one might complain that, once I realized the significance of the antecedent + continuation—which I then named “galant theme”—I may well have tended to expand the definition of that theme, so that its numbers will be somewhat inflated in the later tables. I address that issue under §4.3 below.

sharply. For Schubert, I speculate that the larger number of periods comes from results skewed sharply toward music written early in his life, beginning in his mid-teens. A more comprehensive review of his work would be hampered, however, by the need to decide for or against including scherzi—recall that I restricted the work to named minuets.¹⁰

The final table, below, compares sums from all earlier tables and those for Mozart's three successors, then adds grand totals for each theme type or category. Nothing new emerges from this summing exercise: it is clear that the galant theme was a very important design option for themes in at least the period 1750-c. 1815; it is clear that an older historical narrative that posited a progress from the 18th century period to the 19th century sentence has no basis in fact; and it is clear that the presentation + consequent theme, though not common, is not so rare (at 6%) in the repertoire of 18th century music overall as Caplin finds it in Haydn, Mozart, and Beethoven specifically.¹¹

TABLE 5	Theme in the first strain						
	Period	Sentence	Galant	Pres-cons	10, 12, or 14 - bar galant	10, 12, or 14-bar sentence	16 bar theme
All through 1791 and Mozart ; n = 1,693	385	366	513	92	125	97	116
All Beethoven, Hummel, and Schubert, n = 212	69	55	53	20	1	1	13
All (Mozart, predecessors, contemporaries, and successors); n = 1,905	454	421	566	112	126	98	129

¹⁰ The sharp disparity in the numbers for longer themes (the last three columns) arises from the fact that I analyzed *all* of Mozart's named minuets, including those in instrumental cycles like sonatas and symphonies, but only sampled those by Beethoven, Hummel, and Schubert, giving preference to collections meant for social dance or performance in mainly social venues or situations (such as balls).

¹¹ On the disparity in the numbers for longer themes (the last three columns), see the previous footnote.

4.3. The galant theme and the sentence¹²

In this section, I am concerned with the relationship of the galant theme and the sentence, although the other two basic types—period and presentation + consequent—will necessarily be drawn into the discussion. I define an archetype for the galant theme, as Caplin does for the sentence, and regard the galant theme as capable of a similar breadth of application. One quite substantial obstacle to a reconciliation of galant theme and sentence is that, by focusing on melody and generally regarding harmony as moving in stereotypical patterns, I am working with a different set of priorities than was Caplin. Another way to put it is that I am looking at the issues from the standpoint of 1765, not the standpoint of 1830—or from the time when J. C. Bach, according to Mozart's sister's recollection, “took Wolfgang between his knees, would play a few measures, and Wolfgang would continue, [the two of them] in this manner [playing] entire sonatas” (Portowitz 2006, 93-94),¹³ not 1830, when Berlioz was looking back at Beethoven and the first volume in the third edition of Gottfried Weber's influential harmony treatise was published.

In an article expanding the definition—and with it the analytical range—of the sentence, while recognizing the centrality of that theme type to Caplin's theory, Mark Richards observes that a “highly specific definition has the disadvantage of a narrow range of applicability. . . . This poses a significant problem as the classical repertoire is rife with [related] structures. Caplin recognizes the similarity of such passages to the sentence, but in order to preserve the integrity of his definition, considers them to be only ‘sentence-like’ or ‘sentential’ rather than genuine sentences” (2011, 180). A particular example is mentioned by Joel Galand, as quoted and summarized by Matthew BaileyShea:

Not all sentences . . . feature a thematic development, and many introduce new material in their second half (usually mm. 5-8). . . . In Galand's opinion, Caplin solves this problem by defining the continuation . . . according to four different features that may or may not appear in any given continuation: motivic fragmentation, acceleration of harmonic change, increased rhythmic activity, and sequence. Thus, a continuation can introduce new material, without motivic development of the basic idea, but still convey continuation function through other processes, such as acceleration of harmonic change or sequence. For that reason, Caplin identifies the Mozart passage in example 2 as a sentence. Although it lacks a traditional “liquidation” of the basic idea, Caplin writes, “a sense of continuation function is nonetheless projected by the slight increase in harmonic and surface rhythmic activity.”¹⁴

¹² This section updates discussions in Part 1, introduction; Part 3, §1.4; Part 4, §1.2; and especially Part 5.

¹³ I have condensed the text to make it a single sentence. See the full quote in Part 3, p. 7.

¹⁴ Galand 1998:45-47; BaileyShea 2004: 9.

The “example 2” BaileyShea refers to comprises bars 1-8 below (Mozart, String Quartet, K. 464, II). Caplin reads basic idea, varied (transposed) repetition, and continuation. My own analysis (Part 2, p. 51) is quite different. My commentary is reproduced here:

Despite the length (28 bars), this is a “theme” (however expanded) rather than “form section.” The basis is a 16-bar period whose phases are expanded sentences -- see (1) & (2). Because of the contrapuntal workings to follow, there are two presentation phrases in phase I, and the two ideas are immediately combined to make up the continuation phrase.

The consequent phase 2 of the compound period gives us the two presentation phrases packed with imitation, presentation 2 (bars 5-8) being greatly expanded (bars 17 ff). In addition, the “proper” 12 bars of this consequent phase are foiled by a deceptive cadence (see five bars from the end).

My reading is not inconsistent with Caplin’s method: the expansion of functions over larger stretches is fundamental to his working method. What is missing in his reading of the opening is any sense of privileging contrast; a “slight increase in harmonic and surface rhythmic activity” was enough to erase the otherwise inescapable effect of two contrasting phrases.¹⁵

28-bar period
as 12 + 12 + 4

MINUETTO.

(1) presentation 1

presentation 2

(2)

continuation

cadential — expanded

¹⁵ There is, incidentally, an obvious error in Paul Wagner’s transcription of K. 464, III: in bar 6, the lower voices should read D4-F#4.

There are two reasons for my focus on the galant theme. First, the antecedent + continuation theme emerged as significant early on in the work and, as the results have consistently shown, has remained at parity with period and sentence since. Second, since I am primarily interested in Mozart and his generation, the aesthetic priorities of the era play a large role. Wye Jamison Allanbrook observes that contrasts emerge locally, “from the immediate aural comparison of things side-by-side,” but she argues that it was not merely in service of humor, wit, or “cleverness,” for in fact “contrast was a *ubiquitous* value of ‘modern’ taste in the late eighteenth century” (2014, 118; emphasis added).¹⁶

Whether intended or not, Caplin’s first example of the sentence in *Classical Form* has become its archetype. As BaileyShea notes, “Most forms are not defined by a single locus classicus – no one piece serves as the ultimate paradigm of sonata form, no single phrase represents the virtual embodiment of the period. When it comes to the sentence, however, one example is consistently privileged above all others: Beethoven’s Piano Sonata in F Minor, op. 2, no.1, first movement, bars 1-8” (2004: 5).” And Richards makes the same point in a slightly different way: “Another factor that has restricted the breadth of the sentence paradigm is what may be called a ‘Beethoven bias,’ or more specifically, an ‘op. 2 no. 1 bias’” (2011: 181).

If we look for an archetype—an “op2n1”—for the galant theme, we meet an obstacle immediately. Do we privilege the antecedent + continuation model with the traditional, that is, developmental, continuation? Or should we favor the a-b-c-d theme, the radical galant theme with four distinct two-bar ideas?¹⁷

Not wishing to complicate matters unnecessarily, I will nevertheless assert *both* of these as archetypes for the galant theme. I criticized Caplin earlier for downplaying contrast as a compositional element in themes, but I do not propose merely to try to replace development with contrast, despite the latter’s central role in eighteenth century music. The foundation of musical form throughout the century was certainly still the motive-statement/repetition/development-to-a-cadence model of the predominant Italian school, as we see here in the opening bars of Francesco Durante’s second partimento bass ([link](#)):



¹⁶ For more on this, see Part 3, p. 10.

¹⁷ This may be a good moment to remind the reader that I do not use Caplin’s compound basic idea, continuation-->cadential, or cadential in this Mozart series in large part because all give strong preference to harmony.

... and here in the opening of J. S. Bach's C major invention:

Inventio 1. motive repetition development

— to — **cadence**

It is also this process that is contained within the 8-bar frame with its two-bar ideas, as the sentence. Here is Eric McKee's reading of the menuet from J. S. Bach's French Suite in Eb major (1999: 246, Ex 2). I have graphically annotated the figure heavily to bring out the statement-repetition-development-cadence sequence in the sentence.

(1) presentation of motive/idea

(2) Repetition of Basic Idea

(3) development

(4) Continuation to the Cadence

Basic Idea

Repetition of Basic Idea

Continuation to the Cadence

Presentation

EM: I IV I IV I⁶ V⁶ B^bM: I⁶ V⁴₃ I ii⁶₅ V⁶₄ ⁷₅ I

The first of the two models for the galant theme alters the sentence scheme in only one respect, to presentation-contrast-development-cadence. The example below is from Mozart, Trio in Bb, K. 254 (1776).

RONDO. galant theme
Tempo di Menuetto.

Tempo di Menuetto.

The second model for the galant theme is more readily understood as a variant of the period, whose sequence is statement/contrast/contrast 2/cadence. The “abcd” galant theme alters the third element of the period’s scheme: statement/contrast 1/contrast 2/cadence.

The first example below is from J. C. Bach, keyboard sonata in G major, Op. 17n1, W. A7 (c. 1780).

Minuetto
Con Variatione

(a) (b) (c) (d)

The critical point for comparison of the models is in the opening of the second phrase. The first model emphasizes sameness or development in bars 5-6, the second model maximum contrast.

An equally good instance of the “abcd” model is Mozart, Symphony no. 35 in D major, menuet (1785).

(a) (b) (c) (d)

MINUETTO.

The basic relationship of the galant theme to period and sentence comes clear when I add yet one more model: the mirror theme. Here is Haydn, String Quartet, Op64n5, menuet. I assign mirror themes—where phrase 3 is the same as, or is a variant of, phrase 2—to the galant because the functional priority of contrast remains strong, despite the expansion of the contrasting unit.¹⁸ Surely Haydn is thinking in those terms here, as the accompanying parts reveal: single chords on the first beat for idea (a), then repeated notes in the lowest voices and eighth notes for violin 2 for idea (b), then eighth notes in both violin 2 and viola for the repetition of idea (c)—in addition to the change of register for violin 1—and finally a *sforzando* and octaves for idea (c). Note that Haydn also kindly helps me along by a bit of mirroring (as melodic inversion) in bars 4 & 5—see the arrows in the example above.

Menuetto. Allegretto

(a) (b) (b) (c)

¹⁸ Compare this generalized notion of contrast to Caplin's focus on a generalized function of continuation rather than a specific technique (such as fragmentation) -- see again the quote from BaileyShea on p. 134 above.

Of course, a form more thoroughly consistent with “mirror” would be a-b-b-a, but that is so rare—of course excepting an example or two by Mozart!—that I cannot be persuaded to think of it as a model.

To close, then, we can compare schematically the several types of basic themes and the galant theme models:¹⁹

<u>presentation + consequent</u>	statement-repetition1-repetition2-cadence	priority to sameness/development
<u>sentence</u>	statement-repetition-development-cadence ²⁰	
<u>galant theme 1</u>	statement-contrast-development-cadence	
<u>period</u>	statement-contrast-statement-cadence	
<u>galant theme 3</u> (“abbc”)	statement-contrast-repetition-cadence	
<u>galant theme 2</u> (“abcd”)	statement-contrast1-contrast2-cadence	priority to difference/contrast

¹⁹ The scheme given here is very close to the one offered in [Part 5](#), §3, whose three dozen musical examples illustrate the several types and the distinctions between them.

²⁰ For the two variants I named in my Beethoven essay (see commentary on WoO7n4, p. 30, and fn6), the sequence would be statement-repetition-contrast-cadence.

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Continuation of a study of formal functions (after Caplin) in named menuets by Mozart. A table of data and comprehensive musical examples cover the trios, string quartets, string quintets, quartets and quintets with other instrumentation, piano sonatas, and violin sonatas.
- Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 3: A Comparison with Johann Christian Bach*: [link](#).
This essay charts formal functions (after Caplin) in named menuets by Johann Christian Bach (1735-1782) and compares them with menuets by Mozart. Bach is notable for exploiting the "galant theme," presumably because of its ability to emphasize melody and to maximize contrast, in accordance with aesthetic ideals of the galant style.
- Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 4: Older Contemporaries, to 1770*: [link](#).
This essay charts formal functions (after Caplin) in named menuets written during the second half of the eighteenth century. The repertoire includes menuets by Johann Stamitz, Johann Gottfried Mützel, Franz Joseph Haydn, Luigi Boccherini, Maddalena Laura Sirmen, and several other composers, as well as menuets in collections or compilations intended for performance, dancing, or pedagogy.
- Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 5: More to Theoretical Issues*: [link](#).
This essay considers some theoretical questions raised at the end of Part 4 in this series. William Caplin's theory of formal functions in Haydn, Mozart, and Beethoven stipulates that themes are of two primary types (period, sentence) and several secondary types ("hybrids").

These need to be resorted in order to account for eighteenth-century practice more broadly, following from the results of the work in this series, Parts 1-4.

Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 6: Contemporaries, 1771-1780*: [link](#).

This essay continues the documentation of formal functions (after Caplin) in named menuets from the eighteenth century, as begun in parts 1-4 of this series. In this essay, the focus is on menuets written by other composers during the last decade of Mozart's life, 1771-1791. The repertoire includes music by Carl and Anton Stamitz, Franz Joseph Haydn, Luigi Boccherini, and several others, as well as menuets in collections or compilations intended for performance, dancing, or pedagogy.

Neumeyer, David. 2018. *Formal Functions in Menuets by Johann Sebastian Bach*: [link](#).

The menuet entered into upper-class social dance, ballet, and opera no later than the 1660s, thanks largely to Jean Baptiste Lully. This essay charts formal functions (after Caplin) in named menuets by Johann Sebastian Bach, with additional commentary on his contemporaries in Germanophone countries.

Neumeyer, David. 2016. *Form Functions in Menuets by Beethoven and Others, 1770-1813*: [link](#).

This article adds further documentation for the claim that dance musics in Europe at the end of the eighteenth century were not dominated by the classical symmetrical period but were in fact written in a variety of thematic types and frequently emphasized contrast between ideas (that is, two-bar units). In order to fine-tune descriptions, the terminology for the second phrase in a theme is expanded beyond consequent and continuation (after William Caplin) to include two new categories: contrast and complement.

Neumeyer, David. 2015. *Dance Designs in 18th and Early 19th Century Music*: [link](#).

A study of harmony and formal functions in dance music of the 18th and early 19th centuries. The data and analyses are also intended to supplement the form theory presented in William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998). *Classical Form* discusses the different movement types one encounters in the Classical sonata, quartet, and symphony, but because of the meticulous attention given to small-scale, theme units, the theory is also very well-suited to style studies of dance musics.

Portowitz, Adena. 2006. "The J. C. Bach – Mozart Connection." *Min-Ad: Israel Studies in Musicology Online*. Issue II: 89-104.

Richards, Mark. 2011. "Viennese Classicism and the Sentential Idea: Broadening the Sentence Paradigm." *Theory and Practice* 36: 179-224.

Russell, Tilden A. 1983. "Minuet, Scherzando, and Scherzo: The Dance Movement in Transition, 1781-1825." PhD dissertation, The University of North Carolina at Chapel Hill.